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ABSTRACT

This segment of the Early Childhood Library Specialist Program is known as the parent/child project and it functions as a model to demonstrate how library oriented institutions can work with parents and their children, and serves as an agent for the dissemination of information to parents and young children. The parent/child project attempts to demonstrate that children can visit their libraries, media-centers, and other such planned programs and collections for a selected number of hours each day and, under the direction of an Early Childhood Specialist who also works with the parent, make significant learning progress that can be measured and reflect meaningful results. The Parent Practicum continues throughout the three-year experimental parent/child project, with "mini-workshops" held at six-month intervals. Careful records are to be kept on each child, so that parent and Library Specialist may test the validity of the experiences. The approach is innovative and should give interesting results. (Author/NH)

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See How They Learn

U.S. DEPARTMENT OF HEALTH,
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The Parent Practicum,
a parent/child workshop
January 22, 1972

Early Childhood Library Specialist Program
School of Library Science
North Carolina Central University

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"Education commences at the mother's knee, and every word spoken within the hearsay of little children tends towards the formation of character."

-Hosea Ballou-

A REPORT OF
THE PARENT PRACTICUM

A Parent/Child Workshop Sponsored by the
Early Childhood Library Specialist Program
School of Library Science, North Carolina Central University
under a Grant from the Carnegie Corporation of New York
January 17 - 22, 1972

ERIC User Note: Best copy available.

-Photographs-

Photograph One --- Parents Participating
in the Creative Materials "Workshop"

Photograph Two --- Early Childhood Library
Specialist Student Guides Pupil/Subjects
in Exploring Media



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INTRODUCTION

"The Parent Practicum is a Conference-Workshop designed to bring together parents of the children selected to participate in the three-year media-based instructional program. This segment of the Early Childhood Library Specialist Program is known as the parent/child project, and it functions as a model to demonstrate how library oriented institutions can work with parents and their children, and serves as an agent for the dissemination of information to parents and young children.

The initial Practicum group is composed of parents, a small number of "observers" who have been invited to "sit-in" and view the procedures involved in the Practicum, and the Early Childhood Library Specialist students who serve in certain ways as to allow them to put their classroom theories and experiences to work.

The Practicum has invited some outstanding persons in their respective fields to conduct the several sessions. These consultants will present sound, practical information of value to both parents and students. Open discussions, questions and answers are encouraged among all members of the Practicum group.

The parent/child project attempts to demonstrate that children can visit their libraries, media-centers, and other such planned programs and collections for a selected number of hours each day, and under the direction of an Early Childhood Specialist, who also works with the parent, make significant learning progress that can be measured and reflect meaningful results.

Children enrolled in the parent/child project of the Early Childhood Program will attend "learning sessions" in the Early Learning Center two and one-half hours a day and spend a third session with their parents in the Program's model center. The mother, who is viewed as the "imperative" agent in

the child's early learning, will continue the "learning" experience at home for a total of three hours.

Parent and child will "check out" an item of material that the parent uses with the child in the "at home" session. Parents and Specialist will collaborate on the choice of material and the evaluation of the experience utilizing the material.

The Parent Practicum continues throughout the three-year experimental parent/child project, with "mini-workshops" being held at sixth months intervals.

Careful records are to be kept on each child, so that parent and Library Specialist may test the validity of the experiences.

The approach is innovative and promises interesting results."

Tommie M. A. Young,
Director

ROSTER of CONSULTANTS

Mrs. Bertha Addison, Consultant
Far West Educational Laboratory
Berkeley, California

Mrs. Harriet Brown, Supervisor
District #23 School Libraries
Brooklyn Public Schools
Advisor: Sesame Street and Electric
Company
Brooklyn, N. Y.

C. James Dyer, Ed. D
Associate Professor of Education
North Carolina Central University
Durham, N. C.

Mrs. Ginny Graves, Director
Discovery Series
Johnson County Public Library
Shawnee Mission, Kansas

Robert Gregory, Consultant
State Department of Public Instruction
Television Services
Raleigh, North Carolina

Mrs. Della Horton
Parent Work Coordinator and Trainer
Demonstration and Research Center for Early Education
George Peabody College for Teachers
Nashville, Tennessee

PRACTICUM DESIGN

"See How They Learn!" Five days devoted to ways children learn.

The parent is able to see each day unfold:

First day: "How Young Children Learn"

Educational and Psychological Concepts and
Principles of Learning

Second day: "Parents as Teachers"

Children Learn from, with and through Parents

Third day: "Materials of Learning"

Children Learn from Man-Made and Nature-Made Things.
The World is the Laboratory for Learning. Open the
Child's Eyes to the World and a World of knowledge
comes in

Fourth day: "World of Children's Books"

Children Learn from Books

Books are a Major Source of Learning. A Child
is never too Young to Get Acquainted With Books

Fifth day: "Learning Toys"

Children Learn Through Play. Toys are Tools
for Teaching and Learning

Sixth day: Evaluation and Observations

"Have We Seen How Children Learn?"

GENERAL SESSION

January 17, 1972

Tommie M. Young, Presiding

Greetings: Dr. A. L. Phinazee, Dean, School of Library Science

"We welcome you here, parents, students and observers. You are here because of your interest in children. We want you to feel at home with us and we are eager to have you help us develop this Program - - it is new, and it is innovative. We are fortunate to have Mrs. Tommie Young to conceive of and design this Program.

I believe you are going to benefit from your experiences of this week, and we want you to know how very happy we are to have you share it with us as we "build together."

If we can be of further assistance please let us know, for we want you to feel that this is your week, your program, and your institution.

Presentation

Dr. James C. Dyer
"Young Children and
How They Learn

Children are curious beings who have a need to know and want to know. Parents need to know for their children's sake. Parents who undertake to teach their children must be totally committed for it will require more than the ordinary effort.

Parents must take mental notes and examine the ways that learning takes place. Children learn through: (Sensation) - (Perception) - (Experience).

(Perception)
involves
Understanding
The child must understand
The symbols and meaning
of sensations

They must be able to translate, categorize and interpret the sensation into some meaningful symbol.

Sensation exists as long as the human being is conscious, but perception must be activated. Experience can take place without perception. One can experience without being able to interpret and understand the nature of the experience. Experience can be recalled but real learning requires "perception", that is understanding of what is taking place.

When the child has a question, there must be an answer. When there are no answers the child may "make-up" his own. When the child "makes-up" his answers distortions take place.

Children have abilities that we often underestimate. They can learn almost anything. Since children learn through sequences parents should try to move them from one plateau to another.

Parents must reward the good things children do - - this is reinforcement. They must determine circumstances for pleasant behavior, and encourage the pleasant behavior.

The home is the child's classroom. The home can be used to set patterns for school learning. The home must provide the child with learning materials and objects, and provide him with good books. Books provide him with: reflection of the world, enlarged experiences, a world of imagination, and a sense of color, form, and shapes.

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WHEN YOU
KNOW
YOU HAVE the
ability to learn

YOU FEEL
STRONG ENOUGH
TO GO ON
LEARNING MORE.



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AFTERNOON SESSION

January 17, 1972

Practical Problems

Question: "How can sibling rivalry be managed in the home especially as relates to sharing toys?"

Response: Every child needs something at home that is his and his alone. Help the child define and differentiate those items that are his own and those that he can, and those that he must share.

Question: "What must a parent do when the child insists on having the last word?"

Response: Parents do not always have the right answer, children sometimes have them. The parent must be big enough to admit mistakes and children learn from this attitude.

Response: Parents must take time to reason with the child. See his side, hear his story.

Question: "Is discovery a means of learning?"

Response: Discovery is a preferred means of learning. Help the child put his discovery into words. Help him understand what he has discovered.

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MORNING SESSION

January 18, 1972

Presentation

Mrs. Della Horton
"Parents as Teachers"

"Do you remember your first teacher?" Mother or the mother substitute is the child's first teacher. Mothers like children are different. Programs that work with mothers hope to help mother in the tremendous but rewarding job of helping their children grow in a positive way.

Mother organizes objects and devices to develop skills. Mother is a stimulator and motivator. She gets things going. She aids the child in developing desirable attitudes and in developing necessary skills.

Mother is a model. She models at cooking time, meal time, bed time, at play time, and throughout the day. She uses the materials of the home - - objects to get over ideas and concepts. She provides colored objects and helps the child to differentiate them. She identifies colors in clothing and aids the child in distinguishing them. She points out the shapes of cereal containers, and notes that one can of peas is larger than another.

Mother uses pictures in magazines to stimulate language. "Let us look at this page. This is an elephant. He comes from Africa. Africa is a place across the ocean. It is quite warm and often hot in Africa. The elephant eats fruits and plants and he is very strong."

Does the child want to know more about "elephants?" Mother then takes him to the library where he can find more books and pictures about elephants. A coloring book with animals to color can prompt discussion of the color of elephants, and the plants they eat.

Cutting pictures from magazines and making picture books by pasting them on construction paper is fun for children and provides manipulative skills and experience in organization.

Mother takes the child shopping. She points out products, and prices. She lets the child receive the change from payments of purchases.

Mother reads aloud to the child, pointing out pictures, letting the child point out objects.

Mother lets the child assist in table setting. She allows him to taste the cake batter, the salad dressing and she explains sweet and sour.

Parents must make the child feel good about himself. Father no less than mother must help the child build attitudes that will condemn him or save him.

Parents must work with the teacher in effecting learning for the child. Child, parent and librarian reinforce each other.

When do parents TEACH?

Parents teach when they -

Talk, with the children and with other adults

Read, to the child - - stories and poems, also when
the parent himself reads the child sees a "model"

Play, with the child and with other adults

Feed the child and eat with him

Prepare the child for bed-time or the nap

Share household tasks with the child and allows him
to assume some small responsibilities

LIVING with the child is a TEACHING experience.

Parents teach when they:
read to the child,



play with the child,



work with the child.



Lists of Things Parents Can Save and Use in "Teaching"

Alarm Clock (an old, broken one)
 Bags (made of brown paper)
 Banana Box or Carton
 Bandage Can
 Baskets
 (with a handle)
 (small, plastic)
 Bottles
 (distilled water, detergent, bleach)
 (vegetable oil, shortening, detergent)
 (detergent, shampoo, spice)
 Boxes
 (large, strong cardboard)
 (small, cereal, crackers)
 (cardboard, with lids)
 Broom Handle
 Buttons
 Cans with Plastic Lids
 (3 lb., 5lb., 10lb.)
 (peanuts, candy, hand cleanser)
 Cardboard
 (from sturdy boxes)
 (from shirt laundering)
 Cigar Box
 Clothes Pins or Large Corks
 Clothing (old, discarded)
 Coffee Cans
 Cooking utensils and
 (unbreakable dishes, plastic silverware)
 Cotton
 Egg Carton
 Feathers
 Flour Sack (cloth bag)
 Fruit Juice Container (plastic)

Gelatin Boxes
 Glove
 Handkerchief
 Hardware Store Items
 Hosiery or Stockings
 Ice Cream Package (plastic)
 Jewelry (old, carefully selected)
 Juice Cans
 Keys on a sturdy chain or cord
 Lids
 (plastic)
 (from jars)
 Magazines
 Matchbox
 Milk Cartons
 Oatmeal Box
 Oleomargarine Tub (aluminum, plastic)
 Paste Jar (plastic)
 Pocketbook or Wallet (old, discarded)
 Rolls (cardboard)
 Rubber Bands
 Samples of Rugs and Wall Paper
 Salt Box
 Scrap Material
 Shoe Box
 Sock
 Spools
 Tissue Box
 Tobacco Can
 Trays (styrofoam, plastic)
 Vegetable Bag
 Vienna Sausage Can
 Wood
 Zipper

How Some Things Are Used By Parents In DARCEE

HOSIERY or STOCKINGS that had been discarded were soft stuffing for making a animal or a cuddly toy.

ICE CREAM PACKAGE made of plastic, with or without a lid, was durable container. It was used for filling, dumping, and storing small objects and toys.

JEWELRY that was old was very discriminately selected for the infant to play with. For example, beads that met safety considerations were presented to the infant. Infant girls imitated their mothers in sex role identification, toward their personal-social development.

JUICE CANS (6 oz. or 12 oz.) that had contained beverages became playthings, when JUICE CAN TOYS, JUICE CAN RATTIES, and JUICE CAN TELESCOPES were made. The materials specialist also used juice cans to make an AUDITORY MOBILE.

KEYS on a sturdy CHAIN or CORD, fondly called "a key ring," were fascinating in many ways to infants, toddlers, and young children. Please note on account of "The Key Ring" written by one of the home visitors on pp. 44-46.

LIDS made of plastic were used to make wheels for light weight push or pull toys, such as the WAGON PULL TOY.

LIDS FROM JARS of different sizes were used by the infant for types of fine motor play. Two or more lids were banged together, and they were slid, rolled, and explored in independent play. The infant experimented with fitting and stacking the lids. During directed play, the mother was instructed to use lids from jars as small picture frames. She cut snapshots so as to fit the inside of the lids, presented each to the child, and called each person by name. This helped the infant and older children to recognize and name familiar persons who had been photographed. Pictures of objects from magazines were also encased in lids to single them out for identification by the infant and young children. The framing of an object or a person helped the child to perceive a single stimulus or item, apart from other objects or persons.

MAGAZINES, old ones with colorful illustrations. The mother was instructed to select a household magazine or one that had many objects that were part of the infant's everyday experiences. The mother was encouraged to hold the infant, and look at the pictures with him. She pointed to and clearly pronounced the name of an object for the infant, "Man," "Lady," "Car." Later she asked the infant, "Where is the object?" and she had him to point to the object. Finally, the mother pointed to an object and asked, "What is that?" Clear, easy to recognize pictures of familiar objects were cut from magazines and used to make PICTURE CARDS and PICTURE BOOKS. After the

infant had been introduced to pictures and magazines, and was oriented to the use of books, he was given an old magazine to look at by himself. He was able to turn pages, point to pictures, and spontaneously make sounds or say words to the pictures.

MATCHBOX, that was empty was used for manipulation and exploration. The mother presented the matchbox to the infant to "slide" open. It was sturdy so the infant did not crunch it with his hands, but learned to manipulate it until he succeeded in getting it "open." Some times an auditory incentive to open the matchbox was given by putting cereal in it, and rattling the box to let the infant hear that there was something inside. Infants enjoyed finding cereal that had been hidden and older children liked keeping their money in the matchbox.

MILK CARTONS of all sizes, $\frac{1}{2}$ pt., 1 pt., 1 qt., $\frac{1}{2}$ gal. and 1 gal. were used to make assorted sizes of blocks, by cutting cartons to the desired size, and covering them with contact paper. These blocks were used in building activities. Two or more large milk cartons were joined together with string to make a pushpull toy, which was called "a milk train."

OATMEAL BOX or a SALT BOX that was cylindrical was used as a drum. The top of the box was reinforced with sturdy cardboard or tagboard, and a stick or a spoon were used to beat the drum. The oatmeal box was also used as a container for filling, dumping, and storing small toys.

OLEOMARGARINE TUBS made of aluminum or polyethylene with plastic lids. When the lids were put on the containers, the infant stacked them, and without the lids they were made NESTING CUPS. One of the oleomargarine tubs was used as a baby bowl, especially in training the infant to feed himself ice cream. A reusable aluminum oleomargarine container was filled with needles, thread, straight pins, safety pins and scraps of material, and distributed as a SEWING KIT.

PASTE JAR, or another jar made of plastic, with a screw top gave the infant practice in screwing the lid and unscrewing the lid to develop fine motor coordination. When the mother made the first presentation of the jar, the top was barely screwed on it, and the infant made minimum contact with the lid, he succeeded in opening the jar to get cereal or another reward. The mother was instructed to put the top on just a little tighter as the infant became more skilled in removing the top. She discouraged his requests to her for help, and encouraged him to "open it," turn it, "and "get it." When the infant succeeded in unscrewing the top, he got the cereal, as well as a smile, applause, or words of praise from his mother.

POCKETBOOK or WALLET was used by the infant in dress-up play and other personal-social activities. Imitation by an infant girl of what she had seen adult women doing with pocketbooks contributed to her sex role identification, or to her learning "to do what Mama does." When there was space in the pocketbook or wallet, and there were snapshots of familiar persons among family and friends, the infant carried a photograph around with him. He learned that a familiar person, who is not present, can be represented by a picture.

ROLLS made of cardboard came from many sources including rolls of paper towels, wax paper, aluminum foil, clear wrap, contact paper, and toilet tissue. Cardboard rolls were used with an egg carton to make a PEGG CARTON." Just As with the JUICE CAN TELESCOPE, the infant enjoyed simply looking through a short roll, and this involved focusing on objects in the room, as requested by his mother.

List of Books Appropriate for Infants and Toddlers

<u>TITLE</u>	<u>AUTHOR</u>	<u>PUBLISHER</u>	<u>DATE OF PUBLICATION</u>	<u>PRICE</u>
A Baby's Book to Touch	Geraldine Brooks	DARCEE	1970	Developed
Animals		Cloth Book		2.00
Animal ABC	Celestino Piatti Jon Reid	Atheneum	1965	
Animal Friend		Cloth Book		1.25
Animal Land		Froebel Kan Co.	1966	1.00
Animal Talk to Me	Sue Mason	Rand McNally	1966	.19
Animal Panorama				1.25
Ask Mr. Bear	Marjorie Flack	MacMillian	1932	
At Debbie's House		Judson Preschool		.59
Baby Animals		Froebel Kan Co.	1966	1.00
Baby Farm Animals	Garth Williams	Golden Book	1959	
Baby's First ABC		Platt & Munk		1.50
Baby's First Book		Platt & Munk		.50
Baby's First Counting Book		Platt & Munk	1966	.50
Baby's First Toys		Whitman	1969	.29
Baby's First Mother Goose		Platt & Munk	1966	.50
Baby Farm Animals		Golden Press		1.00
Baby's Things		Platt & Munk	1966	.50
Baby Toys A Real Cloth Book		Whitman	1966	.29
Baby's Own Book		Cloth Book		1.25

<u>TITLE</u>	<u>AUTHOR</u>	<u>PUBLISHER</u>	<u>DATE OF PUBLICATION</u>	<u>PRICE</u>
Best Word Book Ever	Richard Scarry	Golden Press		
Beautiful Birds		Froebel Kan Co.	1966	1.00
Bouncing Bear	Dilys B. Laing	Rand McNally	1965	.19
Bubble Fun		Platt & Munk		1.50
Come Walk With Me		Playskool	1964	1.00
Farm Friends		Froebel Kan Co.	1966	1.00
First Pictures	Dick Bruna	Creative Play-things	1969	2.00
Giant Nursery Book of Things That Go		Doubleday		
Go Dog Go	P. D. Eastman	Random	1961	
Golden Shape Book		Golden Press		
Grandfather and I	Helen E. Buckley	Lothrop	1959	
I See		Cloth Book		.29
In the Forest	Marie Hall Est.	Viking	1944	
Jack & Jill and other Nursery Rhymes				
Little Auto	Lois Lenski	Walck	1934	
Look and Learn Library	Richard Scarry	Golden Press		3.00
Mommy Come for Me	Jewell Wells Nelson	Broadman		1.35
Mother Goose		Wonder Book		.35
My First Zoo Book	Andy Cobb	Rand McNally	1952	.19
My Toys		Playskool	1964	1.00
Noah's Ark	Dorothy Bell Briggs	Rand McNally		.19
Now I Am Two	Ryllis E. Linday	Broadman Press		Broad .60 Cloth 1.35
Pat the Bunny	Dorothy Kunharod	Golden Press	1940	2.50
Picture Book	Beulah Hardge	Buelah Hardge	1970	Develoned
Playful Pets		Froebel Kan Co.	1966	1.00

<u>TITLE</u>	<u>AUTHOR</u>	<u>PUBLISHER</u>	<u>DATE OF PUBLICATION</u>	<u>PRICE</u>
Playful Puppies		Froebel Kan Co.	1966	1.00
Playful Kittens		Froebel Kan Co.	1966	1.00
The Busy Family	Carol Woodard			2.25
The Rabbit	Dorothy L. Suymour	Wonder Book		.50
The Real Mother Goose	Fisher Wright	Rand McNally	1944	
The Golden Goose Book	L. Leslie Brooke	Warne	1905	
The Story of Little Jack Horner	Helen Wing	Rand McNally	1963	.15
The Touch Me Book		Western Publication	1961	2.50
The Youngest Book of Animal Babies	Robert Broomfield	The Bodley Head L. T. D.	1968	1.00
Timothy the Little Brown Bear	Jane Flory	Rand McNally	1969	.19
The Youngest Book of Out-of-Doors	Maureen Roffey	The Bodley Head L.T.D.	1968	1.00
The Youngest Book of Indoors	Maureen Roffey	The Bodley Head L.T.D.	1968	1.00
The Youngest Book of Toys	Robert Broomfield	The Bodley Head L.T.D.	1968	1.00
Things to See		Platt & Munk		1.50
Where's My Baby	H. A. Rey	Houghton Mifflin Co.		
Wild Animals		Froebel Kan Co.	1966	1.00
Words	Selma Lola Chambers	Golden Book	1948	.29
Words Most Frequently Heard by Infants	Doris Outlaw	DARCEE	1970	Developed

AFTERNOON SESSION

January 18, 1972

Early Childhood Library
Specialist Students
"Role-Playing"

Rapping in the Park

An original skit by Sandra Roberson

Purpose: To demonstrate how parents are teachers

featuring

Martha Boone
Rubestene Fisher

Dorothy Johnson
Olivia Richardson

Setting: Three mothers are seated at a neighborhood playground and are engaged in conversation while their children play. The fourth mother arrives with her child.

Fourth mother: (Speaking to make-believe child) Run along and play now Bobby.

I'll call you when it is time to go home. (To other mothers)

Hello, ladies. How are you all today?

Others: Fine. Just fine, etc.,

First mother: (Speaking to fourth mother) How old is Bobby, now Mary?

Fourth mother: He just turned three in November.

Second mother: It won't be too long before he'll be going to school, like my Suzy.

Fourth mother: Oh, he wants to go to school NOW like his big brother Mike. Every day after the start of school this past fall he wanted to know "Why can't I go to school too?" So to soothe him and to occupy his time we have a special school time every weekday morning. We draw and paint or read stories. Then in the evenings when Mike shows his daddy his school papers, Bobby shows him his work too.

Second mother: Suzy and I used to have a snack time every morning. I bought her a toy tea set and would fill the teapot with milk or juice and put some banana slices, or raisins or crackers on a plate. She really enjoyed it. She got so that she could fill her own teacup without spilling a drop. And whenever she did spill some she cleaned it up herself.

Third mother: Do your children like "Sesame Street?"

Others: Yes. They just love it. Etc.,

Third mother: My four-year-old watches it all the time and it made her want to learn the alphabet. To help her along, each time the show introduced a new letter, I cut it out of a sheet of sandpaper in both capitals and small letters and pasted them on cardboard. She was delighted to have her own letter^s to feel as she saw it duplicated on TV. She soon learned the entire alphabet and learned to print many of the letters.

First mother: Oh, my Billy was so eager to learn to write and was always after me to show him how to print this or that

letter. To help him I made up a game. I used the plastic lids from margarine tubs and cut a circle, triangle, square, and rectangle out. Billy would place each one on a sheet of paper and trace around the edge of these geometrical cutouts. Since the letters of the alphabet are made up of half and whole circles, and straight and slanted lines, this practice helped teach his fingers the correct movements needed to print the alphabet. And he was so proud of himself whenever he learned to write a new letter.

Fourth mother: Talk about being proud, you should have seen little Bobby when he learned to bat a ball. All he asked for his birthday was a baseball bat. We got him a little one made of cloth. But being only three, he just couldn't hit a regular ball. Then his father thought of using a balloon instead of the ball. The balloon was large enough so that when I threw it to him he could hit with the bat.

Second mother: Suzy used to get so excited about her birthday. Every day for weeks before her birthday she'd ask me, "When will it be here?" To help her understand a week, two weeks, and so on, we made a bulletin board from the side of a cardboard box and attached the current month from a wall calendar. Then we leafed through an old magazine to find a picture of a birthday cake, cut it out and attached it to the board. I attached

a string from the cake to the date of her birthday and marked the date with a red tack. That way she could see how long she had to wait for her special day and at the same time she became familiar with several numbers.

Third mother: That's a good idea! Have you ever made paper bag puppets?

Others: No. No, I haven't. Yes. Etc.,

Third mother: My pre-schoolers always want to help me unpack our groceries. They take the empty bags to cover their heads, which leads to bumping into things as they chase each other around. It finally occurred to me to cut "eye holes" in the bags, give them crayons and a place to work at to make bag puppets.

First mother: I used the cardboard boxes my groceries come in to make traffic signs. When the weather is bad the children and I set up a miniature street in the basement. The floor is of concrete so we use chalk to draw the roads, parking areas, and sidewalks. Although the children cannot read they now recognize road signs and are more aware of safety rules. They take turns being the driver on the tricycle and being the policeman.

Second mother: Speaking of taking turns, Suzy and I take turns with the bedtime story now. She loves to have me tell her night time stories, but some evenings I'd just be too tired to think of anything and so I would encourage

Suzy to be the storyteller. Now, one night I tell the story and the next night I have the pleasure of listening to one of her stories. Since they usually revolve around the events of her day, I learn a great deal about what she's been thinking and feeling.

Fourth mother I learn a lot about Bobby from listening to his pretend conversations on the toy telephone. Every time the real phone rings he runs to answer it, and I had a hard time getting it away from him. Since I didn't want to discourage him from talking I set up a phone corner just for him. I put the toy phone on a little table near our phone. Now I use my phone and he uses his. (Glancing at watch) Oh, it's almost time to start dinner. Ed will be home before it's ready if I don't hurry. I'll see you girls later. Let's go, Bobby.

Others: Good-bye. etc.,

First mother Billy used to pester me all the time wanting to know when would it be time for his father to come home for dinner. One day I sat down with him and drew a clock on a paper plate and added some movable hands. Now he brings the clock to me and I set the hands to the time he is waiting for so that he can compare it with the real clock. He's much less restless - - and I get fewer interruptions with him wanting to know "How much longer will it be?"

Third mother: That's an idea I'll have to try. I hate to break this up but I've got to be getting home. (Stands)

First and
Second mothers

(Standing) Me, too. Come along children.

Good-bye. Etc.,

All exit.

Discussion: (Follow-up)

Mothers know their children and develop activities around their interests and needs.

Skit points out that positive attitudes toward school can be developed through play.

Snack - time is used as a means of reinforcing nutritional needs as well as information and interest.

Snack - time allows for exercise in social behavior.

Child can develop a sense of responsibility through snack - time sharing.

MORNING SESSION

January 19, 1972

Presentation

Mrs. Ginny Graves
 "Materials of Learning
 for the Young"

Learning can occur during the most simple tasks. Say, "Here is the rectangular paper, John", I will lay it on the square table." "Your blue shirt is darker than your blue trousers." "Your dress feels soft, but your shoes feel rough, today." The curved line in your painting looks like the curved line in the reproduction." This is especially important for children who are not in contact with "parent-teachers" at home.

Explore a material or process to its limit. Ask the students to suggest ways to use a material. Ask questions, "Can you bend it?" "Can you twist it?" "Can you curl it?" "Can you paint with it?" Try the suggestions. When you experience a failure, put a positive value upon it. The student will not have to waste his time discovering this error again.

Put emphasis on the "play" aspect of the activities. The work of children is play. Work is concerned with production. Play is an end in itself. It is the process of play, not the product, that gives satisfaction.

Consider a child's answers it is not so often that they are wrong as that they are answering another question, and the job is to find out what question they are answering."

Be aware of the interrelationship of the elements in the lesson planning. This is the strength of this curriculum. Jerome Bruner indicates that children need time to review in order to recognize the connections within what they have learned. "This kind of internal discovery is possibly of highest value."

Education through the senses is not new. Bauhaus philosophy as expressed by U. S. founder, Moholy-Nagy: "It is indispensable, in human development, to pass through all the stages of elementary experience in every field of sensory activity."

Consider using very pleasurable materials for the tactile experiences which are developed for the child. Relate to pleasant tactile materials in environment.

Motivation for painting and drawing is essential regardless of child's level of symbolization. His drawing may not look like "something" to the adult, but it is "something" to the child, if only in his mind. Very broad motivations which will appeal to the experiences of each child are most successful in involving all the children in the painting process.

Interrupted tasks are not harmful if there is a definite purpose, beginning and ending, which the child may understand. A project may be initiated one week, finished the next.

Evaluate paintings and other projects at the end of the class period. Ask children to mention what they like about a particular painting. Bring out good points in all projects. Other children will learn to recognize what they like in another project that they may not have included in their own work.

See the child, not as he is, but as he could be.

Rene Dubois, "Mankind has a large reserve of potentialities that become expressed only when circumstances are favorable. One can take it for granted that there is a better chance of converting these potentialities into reality when the environment provides a variety of stimulating experiences and opportunities, especially for the young."

The nature of creativity involves three things:

1. person
2. process
3. product

In sessions with children the first consideration will be for the child and his needs (person) and the second consideration will be emphasis upon the process.

We cannot teach creativity, but we can create environments and circumstances which will encourage creative behavior.

Help child discover relationships between natural versus man-made materials.

We cannot teach creativity, we can only provide opportunities:

Workshop I Monoprinting

Materials Used:

Print block - tile or cookie sheet
Brayer
Obsorbent paper

Workshop II Using Paper

Bleeding Paper Patterns

Materials Used:

Manilla or obsorbent paper, water and
crayons, magic markers

Workshop III Tactile Materials

Touch charts

Books
Blocks
Boxes

Workshop IV Hand Puppets and Finger Puppets

Materials Used:

Plastic gloves
Cardboard circles
Cardboard tubes
Crayons
Glue
Yarn

AFTERNOON SESSION

January 19, 1972

Presentation

Mrs Ginny Graves
 "Materials of Learning
 for the Young -
 Creative Activities"

Artistic and perceptual awareness can be developed in children. It can begin by parents taking time to help children to think. Schools try but they can be so much better. Every ten years we need to retrain and revamp our education. In the meantime the home can work to supplement the work of the schools.

Slide series:
 "How Children Learn"

Discovery Series approach to learning goals

1. Increase sensory experience
2. Verbalize objects and action
 (language development)
3. Help child understand works
 of mature artists

Every time a child goes out-of-doors he can be turned on:

Slide series:

Wet-vs-Dry (rain, sunshine)
 Sense of space (out - of - doors)
 Mud (in puddles)
 Lines in nature (shapes and space)
 trees, rocks

Nature provides boundless materials of learning.

BLEEDING TISSUE

- Purpose:** to give student experience in translucent color
- Values:** (1) to give student experience in visual textural effects (2) to give student experience in combining lines and shapes (3) to give student new approach to painting
- Materials:** tissue paper, manila or other absorbent paper, water and crayons or magic marker
- Preparation:** tissue cut into workable pieces - water in shallow containers (Students may tear own tissue if work is required in this area)
- Motivation:** lay torn tissue shapes on wet manila paper; think of the general shapes and colors of your final picture
- Follow-up** when tissue is dry, remove scraps; use tissue shapes to suggest picture; add details with crayon

HAND PUPPETS AND FINGER PUPPETS

- Purpose:** to provide puppet character
for spontaneous dramatization
- Values:** (1) youngest child can make
entire puppet himself
(2) puppet dramatics brings
out feelings that the child
may not express himself
(3) gives opportunity to relate
book characters to creative
experiences in art
- Materials:** handi-guards (plastic gloves)
cardboard circles stapled or
film cans, cardboard tubes,
or cylindrical paper shape
crayons
glue
yarn
- Preparation:** (1) cut and staple cardboard
circles
(2) prepare materials for
puppet "features"
- Motivation:** (1) the features must be
accentuated
(2) show how puppet can move
(3) demonstrate multiple
characters w/finger puppets

MONOPRINTING

- Purpose:** To give the child an experience in a simple printing technique
- Values:** To explore all of the different ways that monoprinting might be achieved with the same basic materials
- Materials:** Printblock: accoustical tile or cooky sheet
 Water soluble block printing ink
 Brayer
 Assortment of absorbent papers
- Preparation:** Lay out tools for demonstration
 Pre-cut paper to fit block size
- Motivation:** Demonstration is the best motivation for printing
 When students begin to print, suggest that they make animals, pictures of themselves, or their families; discourage freeform designs which require no effort and planning.

PROCESS FOR DIRECT PRINT:

- Process:** Roll ink onto cookie sheet or tile
 Draw with finger or Q-tip into paint, separating paint from sheet
- Direct Print:** Lightly press paper onto ink and rub with palm of hand
 Remove sheet and view print

OTHER TACTILE EXPERIENCES:

Young children explore the world around them by touching and feeling the objects which make up this world. A "touch" project calls the attention of the young child to the differences in various textures as well as the shapes and lines of the materials he is using. In this project, one-coat rubber cement covers the cardboard, and materials, such as yarn and burlap, are used individually in the touch book, on the touch blocks or chart.

This project can allow the teacher to call verbal attention to the distinctions between the gradations of roughness, smoothest, slickness of the materials used. Evaluations indicate that the younger children do not differentiate between soft and smooth. Special work may be done in this area.

TOUCH CHARTS,

BOOKS,

BOXES,

BLOCKS

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MORNING SESSION

January 20, 1972

Presentation

Mrs. Harriet Brown
 "Experiencing Literature
 with Children" using:
 Picture and novelty
 books; beginning and
 easy to read books"

Can you experience a book?

In the Forest, a marching activity:

Parents play roles of children who in turn play-out roles of animals in the forest.

London Bridge, a game-play activity, using London Bridge, a book as reference.

Talk - about session.

Book Titles included in this session:

Some beginning and easy to read books that parents may purchase:

"In paperback edition"

Bowmar books

0.5

Pre-readers

Beverly Randell

Airplanes
 Bedtime
 Breakfast in Bed
 Get up Father
 One, Two, Three
 Run, Rabbit Run
 Tim Pretends

1.0 to 1.5

Beginning Readers

Beverly Randell

The Baby
The Dog and Little Kitten
Fireman Nicky
Grandfather's Birthday
Helping Mother
Jean's Playhouse
Kitty, Kitty, Kitty
Little Bulldozer

Some Recommended Books From
Reading With Your Child Through Age Five
 Prepared by the Children's Book Committee
 Child Study Association of America

About Children and Families

All Kinds of Mothers. Brownstone, (1969, \$2.95)
Benjie. Lexau, (1964, \$3.00)
Big Cowboy Western. Scott, (1965, \$2.95)
Blueberries For Sal. McCloskey, (1948, \$3.50, paperback .65)
The Box With Red Wheels. Petersham, (1949, \$3.95)
Chito. Burchard, (1969, \$3.49)
Corduroy. Freeman, (1968, \$3.50)
Days I Like. Hawkinson, (1965, \$2.95)
Laurie's New Brother. Schlein, (1961, \$3.50)
Papa Small. Lenski, (1951, \$2.75)
Play With Me. Hall, (1955, \$2.75)
The Real Hole. Cleary (1960, \$3.36)
Sad Day, Glad Day. Thompson, (1962, \$2.95, Scholastic paperback - .50)
Welcome, Roberto! Bienvenido, Roberto! Serfozo, (1969, \$2.95)
Where Does The Day Go? Myers, (1969, \$3.50)
Whistle For Willie. Keats, (1964, \$3.50, paperback .75)

About Animals

Anybody At Home? Rey, (1954, \$1.00)
Baby Animals. Fujikawa, (1963, \$1.95)
A Baby Sister For Frances. Hoban, (1964, \$2.95)
Everybody Eats and Everybody Has a House. Green, (1961, \$3.50)
Harry The Dirty Dog. Zion, (1956, \$3.25)
If I Were A Mother. Mizumura, (1968, \$3.95)
Inch By Inch. Lionni, (1960, \$3.95)
Nothing But Cats and All About Dogs. Skaar, (1966, \$3.50)
The Story About Ping. Flack. (1933, \$2.00, paperback, .50)
What Animals Do. Scarry. (1968, \$1.95)
Words. Kaufman, (1968, \$1.95)
What Do The Animals Say? Skaar, (1968, \$3.75)

City Stories

Barto Takes The Subway. Brenner, (1961, .29)
Big Red Bus. Kessler, (1957, \$3.25)
City Rhythms. Grifalconi, (1965, \$4.95)
Dear Garbage Man. Zion, (1957, \$3.25)
In the City People Read. Bank Street College of Education, (1965, \$1.00)
Red Light, Green Light. MacDonald, (1944, \$3.50)
While Susie Sleeps. Schneider, (1948, \$3.25)

About Real Things and Machines

Big Book of Real Trucks. Zaffo, (1.00 each)
Big Book of Real Trains. " "
Big Book of Airplanes. " "
Big Book of Fire Engines. " "
Giant Nursery of Things That Go. Zaffo, (\$4.50)
Hot and Cold. Martin (1968, \$1.50)
Large and Small. " " "
Light and Heavy. " " "
How a Seed Grows. Jordan, (1960, \$3.50)
Learning About Sizes. Thoburn, (1963, \$3.12)
Discovering Shapes. " " "
Let's Find Out About the Clinic. Froman, (1968, \$2.65)
Quiet Loud. Parsons, (1967, \$3.95)
The Storm Book. Zolotow, (1952, \$2.95)

ABC and Counting Books

ABC. Fererico, (1969, \$1.95)
Counting. Fererico, (1969, \$1.95)
ABC of Buses. Shuttlesworth, (1945, \$3.25)
Ant and Bee and the A B C. Banner, (1967, \$1.50)
Bruno Munari's A B C. (1960, \$3.50)
Numbers: A First Counting Book. Allen, (1968, \$2.50)
Numbers of Things. Oxenbury, (1968, \$3.95)

Fantasy, Humor and Folk Tales

Caps for Sale. Slobodkina, (1947, \$2.75)
Henry Penny. Galdone, (1968, \$3.50)
The Little Engine that Could. Piper, (1930, \$1.50)
Millions of Cats. Gag, (1938) \$2.95
Three Billy Goats Gruff. Asbjornsen and Moe, (1957, \$3.25)

Collections, Verse, Songs and Mother Goose

Complete Nursery Song Book. Bertail, (1954, \$3.95)
Mother Goose. Fujikawa, (1968, \$3.95)
Poems to Read to the Very Young. Frank, (1961, \$1.50)
Read-To-Me Storybook. The Child Study Association of America, (1947, \$2.95)
The Real Mother Goose. Wright, (1916, \$2.95)

Picture and Story Books for Young Children
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 Books, Augusta Baker.

Picture Books

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- Becky. Julia Wilson, 1966.
- Benjie. Joan Lexau, 1970.
- Big Enough. Sherry Kafka, 1973.
- Black is Beautiful. Ann McGovern, 1969.
- Black Means. Barney Grossman, 1970.
- Bobo's Dream. Martha Alexander, 1970.
- Brown Is a Beautiful Color. Barbara Zuber, 1969.
- City Rhythms. Ann Grifalconi, 1965.
- A Crack in the Pavement. Ruth Rea Howell, 1970.
- Corduroy. Don Freeman, 1968.
- Four-leaf Clover. Will & Nicolas, 1959.
- Freddie Found a Frog. Alice James Napjus, 1969.
- Free As a Frog. Elizabeth Jamison Hodges, 1969.
- Galumph. Ernest Crichlow, 1963.
- Goggles! Ezra Jack Keats, 1969.
- Harriet and the Promised Land. Jacob Lawrence, 1968.
- Hi, Cat! Ezra Jack Keats, 1970.
- The Hot Dog Man. Lorenzo Lynch, 1970.
- Joey's Cat. Robert Burch, 1969.
- A Letter to Amy. Ezra Jack Keats, 1968.
- My Dog Rinty. Ellen Tarry and Marie Hall, 1946.
- Nicholas. Carol Kempner, 1968.
- On and Off the Street. Bob Adelman and Susan Hall, 1968.

- Pumpkinseeds. Mozelle Thompson, 1969.
- Ronnie. Eileen Rosenbaum, 1969.
- Round Things Everywhere. Seymour Reit, 1969.
- Sam. Ann Herbert Scott, 1967.
- The Snowy Day. Ezra Jack Keats, 1962.
- Steffie and Me. Phyllis Hoffman, 1970.
- Stevie. John Steptoe, 1969.
- The Story Grandmother Told. Martha Alexander, 1969
- Sunflowers for Tina. Anne Norris Baldwin, 1970.
- Swimming Hole. Jerrold Beim, 1950.
- That New River Train. Albert Whitman, 1970.
- Timothy's Flower. Jean Van Leeuwen, 1967.
- A Tree This Tall. Inez Rice, 1970.
- The Two Friends. Grete Mannheim, 1968.
- Two Is a Team. Lorraine and Jerrold Beim, 1945.
- What Color Is Love? Joan Walsh Anglund, 1966.
- Where Does the Day Go? Walter M. Myers, 1969.

Stories

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- The Basket Counts. Matt Christopher, 1968.
- Benjie Ream. Carl G. Hodges, 1964.
- Benjie's Portion. Martin Ballard, 1969.
- Big Cowboy Western. Ann H. Scott, 1956.
- Bimby. Peter Burchard, 1968.
- Brady. Jean Fritz, 1960.
- Bright April. Marguerite De Angeli, 1946.
- Brown Rabbit: Her Story. Evageline Morse, 1967.

- A Certain Small Shepherd. Rebecca Caudill, 1965.
- Corrie and the Yankee. Mimi Cooper Levy, 1959.
- Coyote in Manhattan. Jean C. George, 1968.
- The Crackajack Pony. Mebane Holoman Burgwyn, 1969.
- Crazylegs Merrill. Bill J. Carol, 1969.
- The Dark of the Cave. Ernie Rydberg, 1965.
- The Daybreakers. Jane L. Curry, 1970.
- Dead End School. Robert Coles, 1968.
- J.T. Jane Wagner, 1969.
- Jasper the Drummin' Boy. Margaret T. Burroughs, 1970
- The Jazz Man. Mary H. Weik, 1966.
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E. L. Konigsburg, 1967.
- Joe Bean. Nan H. Agle, 1967.
- Joey and the Faun. Mary Lewis, 1967.
- A Lantern in the Window. Aileen Fisher, 1957.
- Let's Catch a Monster. Ann H. Scott, 1967.
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- Little Vic. Doris Gates, 1951.
- The Little Brown Hen. Patricia M. Martin, 1960.
- A Little Happy Music. Robert Winsor, 1969.
- Little League Heroes. Curtis Bishop, 1960.
- Lonesome Boy. Arna Bontemps, 1955.
- The Looking Down Game. Leigh Dean, 1968.
- Maple Street. Nan H. Agle, 1970.
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A New Home for Theresa. Betty Baum, 1968.

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The Other Side of the Fence. Molly Cone, 1967.

Patricia Crosses Town. Betty Baum, 1965.

Project Cat. Nellie Burchardt, 1966.

A Quiet Place. Rose Blue, 1969.

The Race between the Flags. Priscilla D. Willis, 1955.

Raccoons Are for Loving. Miriam A. Bourne, 1968.

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Roosevelt Grady. Louisa R. Shotwell, 1963.

Rufus Gideon Grant. Leigh Dean, 1970.

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Song of the Empty Bottles. Osmond Molarsky, 1968.

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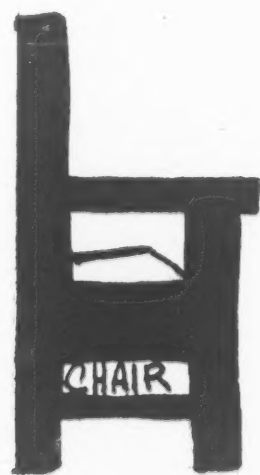
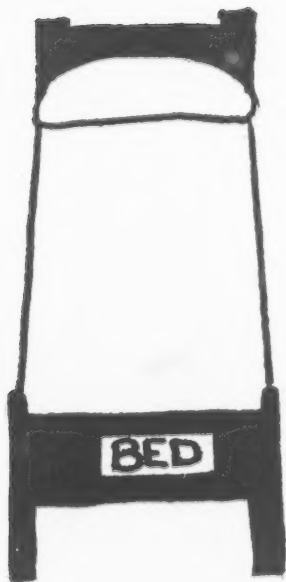
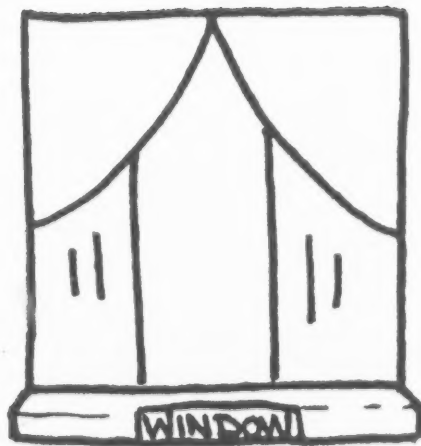
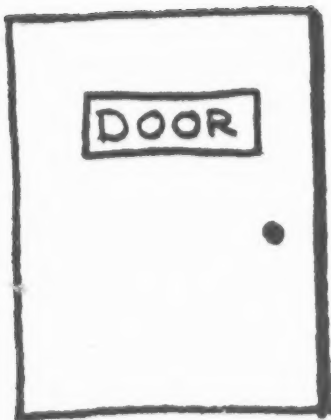
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- Trust a City Kid. Anne Huston and Jane Yolen, 1966.
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- Uptown. John Steptoe, 1970.
- The Valentine Box. Maud Hart Lovelace, 1966.
- Voices in the Night. Rhoda Bacmeister, 1965.
- A Walk in the Neighborhood. June Behrens, 1968.
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- What's New, Lincoln? Dale Fife, 1970.
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Carl Carmer, 1945.

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Help the child towards reading

Label :



AFTERNOON SESSION

Thursday January 20, 1972

Presentation

Mr. Robert Graves
 "Children's Television Programs
 and Services"

In the beginning, there was Superman.....

Today, there is a whole squadron of super-duper do-gooders streaking across the TV screen. They are not only faster than a speeding bullet, but they can also do things like liquefy and multiply or fell a foe with a laser-beam glance. The skies are guarded by Roger Ramjet, the seas by Marine Boy, the barnyard by Super-Chicken...What they can't handle, Granite Man, Frogman, Coil Man, Spider Man, Liquid Man, Aquaman, Multi Man and Birdman can. Yet of all the offspring of TV's comic book culture, the most lethargic is VIDEO BOY. He doesn't do anything. He just sits there, sucks his thumb and stares at the tube.

The typification of the TV tot, Video Boy, was raised by an electronic baby sitter. The first word he uttered was "Colgate"; the first phrase he learned to read was "The End." When he puts on his raincoat, he becomes a secret agent. When his mother presses him to finish his carrots, he mutters "it's clobberin' time" just like the Thing. He can sing by heart almost any commercial jingle. He doesn't climb trees; he watches Tarzan do it. At three he spends five hours a week before the magic box. By the time he is twelve, he will devote 25 hours to weekly viewing, or more time than he will spend with his parents or in school or church.

Is Video Boy a freak in the making? The question frankly baffles many parents. Though they may admit that TV can expose new channels of experience,

there is still the lingering fear that someday Video Boy is going to tie a towel around his neck and try to fly-off the garage roof like Bat Fink; or if someone crosses him on the playground, he may poke his finger in his eye in the style of the Three Stooges. But mostly, with misty recollections of taffy pulls and swimming holes, parents are bothered by a vague feeling that somehow, as one mother puts it, "life should be lived, not watched."

The reaction is understandable. Despite the acknowledged importance of TV in the life of the modern child, remarkable little study has been done in the field. From the few studies that have been made, a few general observations can be made. Actually, Video Boy devotes only half an hour less to play-time than did the pre-TV child.

.....TV does not discourage reading - but if anything, encourages it.....

.....TV helps develop such pre-reading skills as scanning from left to right.....

.....No, normal viewing does not impair eyesight.

.....TV has not encroached on school-related activities, but merely supplanted the time that used to be devoted to comic books and radio.

Many parents shudder at the heavy dose of violence on the TV screen. The bulk of research concludes that TV by itself is rarely a cause of crime or aggression; it can be a contributing factor, but only in the case of a child that is already disturbed.

Most educators agree that Video Boy is becoming a sort of Peewee Pundit. He knows, for example, the finer points of docking in outer space Can distinguish Back from Bartok, and is a storehouse of such miscellany as the fact that whales backs get sun-burned and peel

When he enters school, his vocabulary will be at least one year ahead of the

pre-TV child.....A teacher once asked her toddlers if anyone could think of a word beginning with "U" "Ubiquitous" piped a kindergartner. Well I had to look up ubiquitous - present everywhere - omnipresent - Ubiquitous is the word for TV, for with its vast reach, it tends to level the differences between the city and the country child; in the ghettos, it can serve as a kind of head-start program, exposing new worlds that a deprived child would otherwise never see.

It is said that soon regional dialects will blend to the speech pattern of the voices on TV....TV brings Video Boy the harshness of life - death in Vietnam, riots in the streets, student violence....his alternative, an endless round of super heroes rapping and zapping assorted monsters.

The hardest rap is saved for our hero Video Boy. He is fed one commercial every four minutes. Video Boy reacts by nagging his parents to get him a "Blasto-tank-with-twin-rocket-launchers-by-Slamban-Toys" "Popsy Cereal" (Routine on boy watching TV). That which can sell toys and cereal can sell ideas if properly used.

Like any child, Video Boy looks at the programs offered, not because they are so compelling, but because they are there. Offer him something better and he will watch it just as vividly. The most important thing for Video Boy is to learn how to control his environment. If TV offers only unrealistic and pseudo-educational programming, the child's adaptation is both unrealistic and valueless.

The mother's statement is a haunting one. Yes, life should be lived, not watched.

Then, Why educational television?

GRANNY SERIES is a music enrichment series produced by Station WTVI the Charlotte-Mecklenburg Schools. The twenty-minute programs are designed for two levels -- the Granny I programs are for primary children (grades 1, 2, and 3); Granny II programs are for upper elementary children (grades 4, 5, and 6). The Granny I programs are aired every other week, alternating with the Granny II programs which are also aired every other week.

Granny, the charming hostess of the series, is played by Barbara Koesjan, director of performing arts for the Charlotte-Mecklenburg Schools. She appears on every program, not as a TV teacher, but as an interested older person who likes music and wants to learn more about it. Since it is a well known fact that children prefer to watch other children rather than adults, most of the performers on the programs are children, although talented adults are occasionally featured.

The programs include music activities such as singing, listening, playing instruments, or moving to music. Often Granny invites the children in the television audience to participate in these activities during the telecast. After viewing the materials, one can lead a class in related music experiences.

Other areas of study can be correlated. Social studies, language arts, and safety are also included in the series. For example, "Westward Ho!" is concerned with the pioneers who traveled west by covered wagon; "Glen Kounds and Ol' Paul" is an interview with a famous author; and "School Bus" is about bus safety.

There are certain overall musical goals that the series hopes to accomplish. These are:

1. To broaden a child's understanding and knowledge of music.
2. To expose children to the musical performances of other children and of adults.
3. To encourage musical activity in the classroom.
4. To prove that music is one of the great joys of life.

RIPPLES is a series of weekly fifteen-minute programs through which the five-to-seven-year-old child can encounter much of the real world directly through television. There is no studio teacher.

RIPPLES explains the purposes of the series:

"Through the RIPPLES experience, children can begin to understand basic ideas about man in relation to himself and his environment. Some basic ideas of the programs concern the child living in the complex world of the 1970's. Contemporary life is explored in programs like 'Millions of Pies' and '55 To Get Ready' where automation and specialization are the basic ideas, and in 'Out To The Moon' and 'Coming Home To Earth' which concern man coping with his expanding world.

"Other RIPPLES ideas help children understand themselves as human beings.....'Going to the Hospital' dramatizes a child's ability to meet and cope with sudden changes in his life.....

"Although 'RIPPLES' basic ideas are drawn from a full bag of life experiences, each program is developed generally around ideas about human values, aesthetic appreciation, knowledge, or around the idea that in the real world things are always changing."

READY? Set Go! is a series of thirty sequential, weekly twenty-minute television lessons which, together with the 105-page teacher's manual, is a year's physical education course appropriate for the primary child.

READY? SET... GO! has been developed and produced by the National Instructional Television Center to improve content area through the use of television. The course is based on an intensive study of television's potential and has been developed by leading educators, one of whom is Dr. Kate R. Barrett of the University of North Carolina-Greensboro. It stresses basic movement and self-discovery as alternatives to the traditional content and method. It encourages the child to find out what his body can do, where it can move, and how the elements of time and force affect its motion.... (Taken from NIT's Fact Sheet 50 on READY? SET.... GO!)

An inservice training program in the use of this course will be conducted for the teachers who are selected by the local school superintendents. Along with using READY? SET... GO! the teachers will attend four area workshops planned and conducted by the Division of Health, Safety and Physical Education with the assistance of Dr. Barrett and twelve consultants trained under her leadership.

THE ELECTRIC COMPANY is a new television series to teach reading. It is an experimental project planned by the Children's Television Workshop, which created and produces SESAME STREET.

More than a year and a half of study and planning has gone into the series. It will consist of 130 half-hour programs designed to supplement classroom reading instruction for children between the ages of seven and ten who have difficulty in learning to read. The curriculum for the series was developed with the help of more than 100 consultants. Emphasis will be on decoding of print through the use of sound/spelling correspondence and also on reading for meaning.

The series gets its name from the repertory company who are the performers and teachers. Bill Cosby, who is working on his doctorate at the University of Massachusetts, heads the cast along with Rita Moreno and five other actors and actresses. The Short Circus is the music group of children who will set many of the lessons to music -- rock music.

AFTERNOON SESSION

January 20, 1972

Presentation II

Mrs. Harriet Brown
"Children and Television"

What Sesame Street Tries to Do:

- Help child to:
1. Distinguish sounds
 2. Recognize relationships
 3. Visualize quantities
 4. Classify objects
 5. Reason
 6. Know function of things
 7. Have knowledge of natural environment
 8. Have knowledge of man - made environment
 9. Know his own name

When and how often to look at television?

Depends on the parents. Parents must scrutinize programs and based on the parents' values and the values he hopes to instill in the child, make the decision.

Some negative programs may be viewed as a basis for discussion and comparison. Parents should help children work through these views.

Of what value is television?

Television can widen a child's horizon, present clearer relationships, reinforce concepts.



MORNING SESSION

January 21, 1972

Presentation

Mrs. Bertha Addison
 "Learning Toys and Methods"

Developing A Positive Self-Concept

The term "self-concept" is only a symbol, a useful shorthand notation for summing up what a person feels about himself. We say a child has a positive self-concept, or self-image when:

1. He likes himself, his family, and his people.
2. He believes what he thinks, says, and does make a difference.
3. He believes he can be successful.
4. He believes he can solve a variety of problems.
5. He has a realistic estimate of his own abilities and limitations.
6. He expresses feelings of pleasure and enjoyment.

What Can We Do?

First, in order to help a child have a more positive view of himself, we must see him as he sees himself, not as we want to see him, and not as we want or think others see him. The child must be free to reveal himself and not try to be the person he thinks others will approve of. He must feel free and secure in saying "I do not know" or "I do not want to." When we provide an environment which enables the child to explore, to spend the time he wishes at the tasks he enjoys, to express himself without threat, and to find material; of various levels of difficulty so that he can pick those which lead to success, we provide a climate in which he can reveal himself, get to know him-

self better, and hence, it is an environment for healthy growth. He becomes more and more autonomous as the teacher provides broader opportunities for the child to experience success. The taste of success is sweet; success begets success; and success lead to initiative, that is the child tries his wings, he announces himself as a "person" a "self" to the world. At this stage of development, he convinces himself that "I am somebody; I can make things happen." When a child moves through and out of this phase of development, he becomes productive. The productive child is the happy child.

Most research indicates:

- . the more favorably the child feels the teacher perceives him, the more favorably he perceives himself.
- . the more favorably the child feels the teacher perceives him, the better his academic achievement.
- . the more favorably the child feels the teacher perceives him, the better his classroom behavior.....

Perceiving (leads to) Behaving (leads to) Being

How one views himself has been almost wholly determined by the words and actions of others toward him. As we perceive the actions of others, we infer what others think of us, and come to think of ourselves in the same terms. Children have not been exposed to enough situations so that they have developed a "feeling of self" their self-concept is still the one that "significant others" (parents, siblings, teachers, peers) have told them exists. It reflects the perceived expectations of others.

There are behaviors which a teacher could observe in the children in her classroom:

- . Curiosity
- . Energy
- . Interest in things outside the self
- . Independent actions
- . Good interaction with peers
- . Expression of feelings without resorting to tears or temper
- . Respect for self
- . Attempt to satisfy own needs
- . Expression of realistic confidence
- . Pride in self, possessions and work products
- . Flexibility
- . Desire to create instead of imitate
- . Attempt to solve what is undertaken
- . Expression of satisfaction with self or work
- . Task attention without continual supervision
- . Credit-taking when due without embarrassment
- . Not devastated by failure.

The following can be behavioral symptoms of an unhealthy self-concept.

The presence of one or several indicators does not necessarily imply that an unhealthy self-concept does exist. It means only that the teacher should look more carefully at the child in terms of self-concept. Conversely, absence of these behaviors does not imply that one has a healthy self-concept:

- . Depreciation of self, belongings or work produced
- . Denial of responsibility of actions
- . Frequent crying, or other evidence of extreme shifts
- . Anxiety symptoms, as stomachaches
- . Often a discipline problem

- . Overly upset by failure
- . Dependency signs, as wanting to be near the teacher more than usual
- . Tasks are chosen which are consistently too easy or too difficult
- . Failure to participate, except when urged
- . Poor performance in front of others
- . Boastful of self, critical of others, show off
- . Extreme conformity
- . Frequent shyness, distance, awkwardness
- . Slow to initiate conversation

Personality is the motivating and selecting factor in learning, influencing retention and utilization of information. We want to send into the world a child who has a wide range of experience and who is able to use what he has learned. And in any learning situation we want all of the child's previous experience operating that will help assimilate the new experience. But if he brings with him from past learning inappropriately negative feelings, then he may shut out those things that cause pain. If he has had to stutter through a reading passage, he will avoid recalling the words that were corrected. Consciously or unconsciously, he will "tune out" that part of his life. Similarly, if he brings with him negative emotional patterns, then parts of the new experience may be shut out, and learning, if it takes place at all, will be minimal and distorted.

To create the climate for growth and change, we need to provide the raw material of respect, liking, experiences of success and threat-free

environment for the child to use his senses, perceptions, and judgement as the tools for interacting with the things and people around him.

A Question Of Parent Involvement

One of the greatest problems of the school today is that it tells children they should think, and then refuses to acknowledge or tolerate any new ideas. Basically, it's trying to mold children to function within the system - not to work to make needed changes.

Parents must learn that the schools should be established to serve the community and the community's opinion must be respected; they must question the arbitrary rules of traditional education, they must know and believe that they can make changes that they feel are necessary.

Many teachers just can't measure up - they've done nothing for so many years that it is impossible to start to move now. What about those teachers who can move and recognize a real need in providing for your children; a learning environment which stimulates growth and development in a meaningful way?

Before you can answer this, you need to ask yourself questions which will aid you in gaining insight into your own feelings:

1. Am I in awe of the teacher because I think she knows so much more than I?
2. Did unpleasant memories of a bad experience with the teacher of my older child influence my feelings with this teacher?
3. Do I have a feeling the teacher really isn't interested in my child because she has so many others?
4. My child is so difficult to deal with, shall I avoid talking to the teacher about him?
5. Am I blaming the teacher and the school too much for all my child's unfortunate behavior lately?
6. Do I disagree with the school's philosophy at times? What have I done about changing that philosophy?

Children today must learn how to go on learning all the rest of their lives in a world that will not stand still. You play an important role in this continued learning cycle. A most important role, because you the parent, will be there long after Miss Jones or whomever has come and gone.

Learning does not stop when the school bell rings to go home from school, nor did it start when the bell rang that morning. Most parents hope to help their children by challenging them to learn and to prepare for more complex tasks. The task of the school is one of finding ways to provide the drive to reach the above goal of the parents making it a common endeavor. If you feel at any time that this drive is being slowed or hampered by people who could never deal effectively with your children, you have every right to demand change.

The Right toy
helps the child toward reading by
training the eyes



developing the hand and eye muscles,
and differentiating between objects
like

Circles as in O O, P, B, C

Triangles as in Δ A, M, N, L

Lines as in I K, I, H, T

Playing Learning Games with a Pre-School Child

Re: How to Play Learning Games with a Pre-School Child.
Glen Nemnicht

From this title the parent will find more than twenty games that can be played at home with a three or four year old child.

The child learns a new skill or a new way of thinking each time parent and child play a new game. The child needs these skills. These skills do more than help in the first year in school; they will be useful in many other ways.

Eight Basic Toys*

Sound Cans. Two sets of small, covered metal film cans. Each set includes six cans, each with different objects or materials inside. Each can makes a different sound when it is shaken. One set of six (with a mark on the lids) is for the parent.

Purpose: To teach child to identify sounds that are the same or not the same.

Color Lotto: Square wooden boards divided into nine squares (each a different color) and two (2) sets of nine small colored squares. One set of small squares is for the parent and the other set is for the child. The small squares are the same size and colors as the small squares on the lotto board.

Purpose: To help child learn the names of colors.

Stacking Squares. The Stacking Square Toy set includes 16 wooden squares that fit in order on a special wood post.

The post is made so that the squares are not stacked in the right order by size, not all the squares will fit. The four largest squares (one red, one blue, one yellow, and one green) go on the bottom; the four smallest squares (one of each color) go on the top. The center holes of the squares are cut so that the toy is self-correcting. There is one red, one blue, one yellow, and one green square in each of the four sizes.

Purpose: To help the child recognize a pattern in a group of objects (color or size) and eliminate those that do not belong to the group.

Wooden Table Blocks. Ten sizes of blocks numbered 1 - 10. The largest block is ten times as tall as the smallest. The other blocks are units between one and ten.

Purpose: To help the child learn the idea of equal to by using ideas he already has used (taller, shorter.)

Number Puzzle. One number puzzle with complete set of red pegs. The ten flat masonite pieces of this puzzle represent numbers from one to ten. On each piece there are small peg holes that add up to the number for that particular piece. A numeral from (1 - 10) is also shown on each piece. Each piece is a rectangle. On the right side are notches that equal the number that rectangle stands for. On the left side the little cuts equal one fewer than the numeral shown on the piece itself. Thus, the rectangles fit together only in the right order. Be sure you have enough red pegs to fit all the peg holes.

Purpose: To teach the child to count in sequences.

Color Blocks. One set of sixteen Color Blocks, four each of four different colors.

Purpose: To help the child learn and to give him experience in extending a pattern.

Feely Bag. Small drawstring bag and two sets of masonite cut-out-shapes. Each set has these four shapes: a circle, a square, a triangle, and a rectangle.

Purpose: To help the child recognize shapes by touch and sight.

Flannel Board. One flannel board and 36 small color shapes made of felt..circles, squares, and triangles. There are two sizes of each shape. There are three colors of each size--red, yellow, and blue.

Purpose: To help the child learn same and not the same in regard to size.

AFTERNOON SESSION

January 21, 1972

Role - Playing with Toys

Toys Used:

Sound Cans

Stacking Squares

Color Lotto

Color Blocks

Number Puzzle

Wooden Table Blocks

Flannel Board

Feely Bag

General instructions for playing game with child:

- A. Ask the child once each day if he wishes to play the game.
- B. The child may change the rules of the game at any time. You must follow the child's rules if he changes them.
- C. You should stop the game when the child seems to lose interest.

How can parents measure the progress made with toys?

After each "toy experience" ask these questions:

- A. Was it easy to play the game?
- B. Did the child learn much?
 - 1. What did he seem to learn?
- C. Did the child seem interested in the toy?
- D. Do you think he may play with it again?

*The basic toys may be secured from:

The Judy Company

and by contacting the Far West Educational Laboratory, Berkeley,
California

References

Far West Educational Laboratory. Berkeley, California.
Discovering Children (Pam)
Handbook

Parent and Child Learn Together.
Parent/Child Toy-Lending Library.

Parent's Guide. How to Play Learning Games with a Pre-School
Child.
Toy Library Newsletter.

EVALUATION AND OBSERVATIONS

The Parent Practicum is a means of demonstrating newer ways that public and other such media-oriented institutions can work with both the young child and his parents.

As an evaluation procedure, at the close of the Practicum, the sixth day, the following questions were posed to parents:

"Please read the following items and share with us your sincere reactions"

1. Have you found this week generally of value?

Yes _____ No _____ Somewhat _____

2. What specific days or topics did you find of most value?

Monday

Thursday

Tuesday

Friday

Wednesday

3. What, if any specific information can you isolate and relate to any specific need, problems, and situations you find in your child rearing experiences?

4. Did you feel that you had adequate opportunity to participate in all of the sessions?

Yes _____ No _____ Other _____

5. Would you like to see another (shorter) or (longer) conference of this type?

6. What criticisms would you have of the Practicum, and what suggestions would you make about our Program in general?

Responses to the questions are as follows:

Question One: Five parents stated that the experience had been of value.

Question Two: Five parents found Monday the most valuable.
Three found Tuesday
Three recorded Wednesday
Four thought Thursday
Five felt that Friday

Question Three: Selecting and using play and learning materials.
Better understanding of sibling relations.
Meaningful ways to involve myself with my child.
More aware of need to allow my child the freedom
to explore and discover things for himself.
Wide world of learning materials.

Question Four: All respondents felt that there was adequate time for all activities.

Question Five: Another conference in the near future.
More Programs like this (Early Childhood).
Longer conference as this has been very enlightening to me as a mother. These sessions will help me in the future with all types of activities.
We need more Programs like this, and people like you to work with our children.

Question Six: Any contribution I can make to this Program I will be happy to do so.

I have no suggestions at this time, except I think everyone had a very good attitude about the Program which I enjoyed.

I would suggest another shorter or longer conference like this.

I want to thank whomever selected my daughter to be in your Program. Only a small segment of the parent population is being reached and I think you should try to reach more.

No suggestions. Very rewarding.

Excerpts from Interviews with Observers

School Librarian: "Schools that enroll kindergarten and grades to three, especially, should plan such parent involvement as this".

Public Librarian: "It will take a lot for most of our public librarians to see their roles in such a function--but they must, and soon!"

Early Childhood Educator: "Beautiful! What a great day it will be when all of the professionals start pulling together as a team, and not as separate groups. The child is our goal".

ROSTER of PARENTS

Mrs. Julia Davis

Mrs. Patricia Evans

Mrs. Violette A. Gaddy

Mrs. Rita Roberts

Mrs. Evelyn Toole

Mrs. Mattie Watson

ROSTER of OBSERVERS

Mrs. Margaret Achterkerich
Gaston - Lincoln Library
Lowell, North Carolina

Mrs. Myrtis Badher
Mother Hubbard Day Care
Durham, North Carolina

Mrs. Doris L. Brown
Consultant State Department
Raleigh, North Carolina

Mrs. Clara J. Crabtree
Director
Durham County Schools

Mrs. Claudia Di Bona
Durham Housing Authority
Durham, North Carolina

Miss Judy Ganson
North Carolina Central University
Library School
Durham, North Carolina

Louise Graves
North Carolina Central University
Library School
Durham, North Carolina

Yvonne Hicks
Administrative Librarian
Department of Health, Education and Welfare
Washington, D. C.

Gladys Knox
Durham County Schools

Mrs. Viola Lawrence
Librarian
Durham County Schools

Betty McAllister
Home Economics
Orange County High School

Mr. Fred McNeill
LINC
Durham, North Carolina

Mrs. Myrtle McNeill
Director of Libraries
Durham City Schools

Mrs. Marinda McPherson
Hillsborough, North Carolina

Mrs. Gwendolyn McQueen
Northern Junior High School
Roxboro, North Carolina

Miss Geraldine Mathews
North Carolina Central University
Durham, North Carolina

Miss Nancy O'Neal
State Library
Raleigh, North Carolina

Miss Evelyn Pope
North Carolina Central University
Library School
Durham, North Carolina

Mrs. Norma Royal
North Durham School Librarian

Mrs. Gertrude P. Williams
Kindergarten Supervisor
Durham City Schools

Mrs. Ruth L. Woodson
Consultant State Department
Raleigh, North Carolina

ROSTER of STUDENTS

Martha B. Boone

Jacqueline W. Burnette

Patricia Evans

Rubestene Fisher

Priscilla W. Hoover

Dorothy J. Johnson

Olivia W. Richardson

Sandra Roberson

Lillian M. White